



Old Master Engravings
Etchings and Woodcuts
Fine Modern Prints

On Tuesday, December 3, 1968

ILLUSTRATED CATALOGUE

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CATALOGUE OF

Old Master Engravings Etchings and Woodcuts

Fine Modern Prints

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"ERIC"

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The first name or names and surname of the artist—	In our opinion a work by the artist.
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The surname only of the artist—	In our opinion a work of the school or by one of the followers of the artist or in his style.
The surname of the artist followed by "After"—	In our opinion a copy of the work of the artist.
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[continued overleaf]

CATALOGUE

ALL SALES SUBJECT TO THE CONDITIONS PRINTED
IN THIS CATALOGUE

In sending Commissions or making enquiries this sale should be referred to as
"ERIC"

On TUESDAY, DECEMBER 3, 1968

AT ELEVEN O'CLOCK PRECISELY

VARIOUS PROPERTIES

Lots 1 to 71 are in the folios

PRINTS BY OLD MASTERS

- 1 A SMALL PARCEL OF PRINTS, including landscapes by or after Durer,
Dietrich, Mariette and others—*a small parcel*
- 2 A SMALL COLLECTION OF ETCHINGS, the majority landscape subjects
by 18th Century hands—*(fifty-six)* 56

- 3 AN ALBUM OF PRINTS, including *The Visitation* by Maratta (B.3), *The Virgin and Child with the Infant Saint John* by Maratta (B.9), *The Holy Family* by Testa (B.9), *Venus and Cupid* by Bonasoni (B.145), three etchings by Lairese, some late states of the *Iconographie* of Van Dyck, and many others by various hands—*seventy mounted in the album*
- 4 A LARGE PARCEL OF PRINTS, including etchings by or after Hopper, Kobell, Jackson, Bonasone, Testa, Von Vittinghoff and others—*a large parcel*
- 5 A FOLDING THREE-PANELLED SCREEN, containing twenty costume plates of day dress—*engravings coloured by hand—variously dated 1790 and 1791, foxed and stained, otherwise in good condition*
- 6 ORIGINAL ETCHINGS, printed by J. Kay, 1826, a book containing 200 late impressions of or copies from etchings by Claude, Hollar, Rembrandt, Runciman and others—*folio, brown morocco gilt, g.e. (rubbed)*
- 7 A PARCEL OF ENGRAVINGS, including works by or after Demarteau, Mercier, Rembrandt, Sadeler, Van Dyck and others—*a parcel*
- 8 A LARGE PARCEL OF PRINTS, including works by or after Bega, Bloemaert, Hollar, Perelle and others; and a group of early 19th Century lithographs of Swiss Views, published by Veith & Hauser—*a large parcel*

- 9 A SMALL COLLECTION OF ITALIAN TOPOGRAPHICAL PRINTS, the majority views of Florence—*prints coloured by hand, in good condition—(fifteen)* 15
- 10 A COLLECTION OF WOODCUTS, by 16th Century German hands, including a series by or attributed to Hans Burgkmair—a collection

SCHOOL OF MANTEGNA

- 10A HERCULES AND ANTAEUS (B.16)—*engraving, laid down, close trimmed, foxed and damaged*

ALBRECHT DURER

- 11 SAMSON AND THE LION (B.2, M., H.107)—*woodcut, on paper with a Crowned Shield and HS watermark (Meder 302), trimmed to just outside the border, the top left corner damaged, other slight damage*

ALBRECHT DURER

- 12 THE RESURRECTION (B.45, M., H.154); and DOUBTING THOMAS (B.49, M., H.158)—*woodcuts, two plates from the Little Passion, with the text on the back, trimmed close, some damage* 2

ALBRECHT DURER

- 13 THE FOUR HORSEMEN OF THE APOCALYPSE (B.64, M., H.167)—woodcut, a quite good impression with the text, with margins, the bottom right corner repaired, otherwise in good condition

ALBRECHT DURER

- 14 JOACHIM'S OFFER REJECTED (B.77, M., H.189)—woodcut, a Meder A impression before the text, on paper with a Scales in Circle watermark (M.169), trimmed to the borderline, a major repaired tear across the upper part of the print

ALBRECHT DURER

- 15 JOACHIM AND ANNA AT THE GOLDEN GATE (B.79, M., H.191)—woodcut, a clear Meder G impression after the text on paper with a Shield with Bar Dexter watermark (M.246), small tears in the margins, slightly foxed

ALBRECHT DURER

- 16 CHRIST AMONG THE DOCTORS (B.91, M., H.203)—woodcut, a Meder A impression before the text, on paper with a Bull's Head watermark (M. 62), extensively damaged and restored

ALBRECHT DURER

- 17 THE DEATH OF THE VIRGIN (B.93, M., H.205)—woodcut, a Meder E impression after the text with a Crown Shield and Fleur-de-Lys watermark (M.122), thin in places, foxed

ALBRECHT DURER

- 18 THE HOLY TRINITY (B.122, M., H.187)—woodcut, a fair impression, trimmed to the borderline, a crease across the centre and a repair in the top margins, other small tears and damage

ALBRECHT DURER

- 19 SALOME RECEIVING THE HEAD OF SAINT JOHN THE BAPTIST (B.126, M., H.232)—*woodcut, a fair impression, trimmed to the border, several thin spots, slightly foxed*

Sold with a copy etched in the same sense

ALBRECHT DURER

- 20 HERCULES CONQUERING CACUS (B.127, M., H.238)—*woodcut, a late impression, laid down at the corners, the lower right corner torn away; and copies of Durer prints by Marcantonio Raimondi and others—(five)* 5

ALBRECHT DURER

- 21 THE KNIGHT ON HORSEBACK WITH THE LANSQUENET (B.131, M., H.265)—*woodcut, a late but still quite good impression, laid down at the corners, the upper left corner damaged*

MARTIN SCHONGAUER

- 22 NOLI ME TANGERE (Lehrs 5, 15)—*engraving, on paper with a Gothic P watermark (Lehrs 65), trimmed into the plate, several major repairs and thin spots, foxed*

COLLECTIONS: A. Donnadieu (L.724 and L.2666)
Gibbs

MARTIN SCHONGAUER

- 23 THE DEATH OF THE VIRGIN (Lehrs 5, 16)—*engraving, on paper with a Bull's Head watermark (similar to Lehrs 50), very extensively damaged*

LUCAS CRANACH THE ELDER

- 24 THE THIRD TOURNAMENT (B.115, Holl. 118)—*woodcut, a late impression, extensively damaged with several losses, especially at the bottom*

The Property of
R. D. OLIVER, ESQ.

JOOST AMMAN

- 25 THE GREAT TOURNAMENT IN VIENNA, 1565 (B.21, Becker 58)—
*woodcut, cut to the border all round so that the inscription at
the top is removed, the bottom left corner missing and other
damage*

AFTER HANS BOL

- 26 THE FINDING OF MOSES (Holl. 3, 23)—*engraving, with margins, an
inscription in ink 'Exodi 2-cap'; and two others—(three)* 3

JACQUES CALLOT

- 27 LE MARTYRE DE SAINT SEBASTIAN (M.137)—*etching, first state, cut
close and backed, with a few minor repairs, foxed*

JACQUES CALLOT

- 28 LA CHASSE (M.711)—*etching, a fine impression of the first state, with
margins, a few stains and minor repairs*

JACQUES CALLOT

- 29 VUE DE LOUVRE (M.713)—*etching, cut into the bottom of the plate,
extensively damaged*

HENDRIK GOLTZIUS

- 30 LANDSCAPE WITH WATERFALL (B.242, Holl. 378)—*chiaroscuro wood-
cut printed in black and grey-blue, the top right corner cut, other
losses and repairs*

WENCESLAUS HOLLAR

- 31 A COLLECTION OF ETCHINGS, including topographical and figure subjects, and studies of butterflies and moths by Hollar, naval and military subjects by Stefano della Bella, and landscapes and village scenes by Israel Silvestre—*a collection*

VARIOUS PROPERTIES

MARCANTONIO RAIMONDI

- 32 A YOUNG MAN WITH A FLUTE (B.14, 348, 467)—*engraving, a fair to weak impression, close trimmed*

COLLECTIONS: Karl Ferdinand von Nagler (L.2529)

A duplicate from the Berlin printroom (L.1606 and L.2398)

MARCANTONIO RAIMONDI

- 33 THE JUDGMENT OF PARIS (B.14, 106, 245)—*engraving, second state, with narrow margins, thin in several places, slightly stained; and etchings by George Pencz and Annibale Carracci—(three)* 3

CORNELIS CORT

- 34 THE CALUMNY OF APELLES (De Haan 219), after Federico Zuccaro—*engraving, some creases and repaired tears*

ANTONIO DA TRENTO

- 35 THE MARTYRDOM OF SAINT PETER AND SAINT PAUL (B.12, 41, 28), after Parmigianino—*chiaroscuro woodcut in grey and black, laid down, extensively damaged, and repaired*

BARTOLOMMEO CORIOLANO

- 36 A SYBIL WRITING ON A TABLET (B.12, 88, 4), after Guido Reni—*chiaroscuro woodcut printed in black and green, a rather blurred impression, trimmed within the border*

UGO DA CARPI

- 37 A SYBIL READING AS A BOY HOLDS A TORCH (B.12, 89, 6), after Raphael—*chiaroscuro woodcut printed in black and ochre, trimmed within the border, a repaired tear and other minor damage*

GIULIO BONASONE

- 38 SILENUS ON HIS DONKEY (B.15, 77, 88)—*engraving, in good condition*
COLLECTION: Franz Rechberger, 1806 (L.2133)

GIOVANNI FRANCESCO BARBIERI, IL GUERCINO

- 39 SAINT JOHN THE BAPTIST (B.18, 363, 2)—*etching, with wide margins, slightly foxed*

COLLECTIONS: P.S.T. (unidentified)
Julian Marshall (L.1494)

VAN LEYDEN

- 40 THE ROAD TO CALVARY—*engraving, very close trimmed, the corners damaged; and an engraving after Heemskirk—(framed)—(two)*
2

CORNELIS VISSCHER

- 41 PORTRAITS OF THE COUNTS AND COUNTESSSES OF FLANDERS—*engravings, with margins, several damaged, all foxed and stained—(nineteen from the series)*
19

REMBRANDT VAN RIJN

- 42 JOSEPH AND POTIPHAR'S WIFE (B.39, H.118)—*etching, with margins, foxed and stained, laid down*

REMBRANDT VAN RIJN

- 43 THE ADORATION OF THE SHEPHERDS: A NIGHT PIECE (B.46, H.255)—*etching, a very late impression; an etching by Goya; and JOHANNA DE BLOIS, after Van Dyck—(three)* 3

REMBRANDT VAN RIJN

- 44 SAINT JEROME KNEELING IN PRAYER (B.102, H.140)—*etching, with thread margins, stained and foxed, otherwise in good condition*

REMBRANDT VAN RIJN

- 45 PEASANT FAMILY ON THE TRAMP (B.131, H.259)—*etching, a late impression, with margins; and JAN UYTENBOGAERT, RECEIVER-GENERAL (B.281, H.267)—etching, third state with rework, damaged—(two)* 2

REMBRANDT VAN RIJN

- 46 BEGGAR MAN AND BEGGAR WOMAN BEHIND A BANK (B.165, H.13)—*etching, second state, with narrow margins*

REMBRANDT VAN RIJN

- 47 CLEMENT DE YONGHE (B.272, H.251)—*etching, sixth state, close trimmed, a few thin spots*

THE PROPERTY OF A GENTLEMAN

REMBRANDT VAN RIJN

- 48 THE THREE TREES (B.212, H.205)—*etching, a fair impression, with thread margins, the vertical crease down the centre strengthened, some thin areas and repairs*

See Illustration





THE PROPERTY OF A LADY

REMBRANDT VAN RIJN

- 49 THE DESCENT FROM THE CROSS: BY TORCHLIGHT (B.83, H.280)—
*etching, first state, a very fine impression with rich burr, with
margins, in good condition, framed*

See Illustration

JACQUES CALLOT

- 50 LUX CLAUSTRI (M.208-234)—*etchings, the set of thirty-six and frontispiece, laid down on one sheet, slightly stained, a few small tears* 37

JACQUES CALLOT

- 51 LES SUPPLICES (M.665)—*etching, third state or later, trimmed within the plate mark all round; and prints by Stefano della Bella and others—(nine)* 9

SALVATOR ROSA

- 52 DIOGENES (B.20, 163, 5)—*etching, slightly foxed and creased; and three other etchings by Rosa—(four)* 4

PIETRO TESTA

- 53 PAINTING (B.20, 134, 29)—*etching, in good condition apart from a small repair in the upper margin; and another etching by Testa—(two)* 2

GIOVANNI BATTISTA TIEPOLO

- 54 THE WOMAN RESTING HER ARMS ON A STONE VASE, from *Varie Capricci* (De Vesme 6)—*etching, with narrow margins, foxed*

GIOVANNI BATTISTA TIEPOLO

- 55 THE PHILOSOPHER, from *Varj Capricci* (De V.8)—*etching, with thread margins*

DOMENICO LOUISA

- 56 VEDUTA DEL CANAL GRANDE CONTIGUO ALLA CHIESA DELLA CARITA DI VENEZIA—*etching, with the central crease, in fair condition; five other Venetian views by Louisa; an etching by Piranesi; and another—(eight)* 8

ANTONIO CANAL, IL CANALETTO

- 57 LA TORRE DI MALGHERA (De V.2)—*etching, second state with E4, a faint impression*

ANTONIO CANAL, IL CANALETTO

- 58 THE TERRACE (De V.21)—*etching, a fair impression, in brownish ink, apparently of the rare first state before the artist's signature, some printer's creases in the paper, the left and top margins very wide, in good condition*

ANTONIO CANAL, IL CANALETTO

- 59 THE FAÇADE OF SAN GIACOMO RIALTO (De V.27)—*etching, second state, close trimmed, several stains*

DAVID DEUCHAR

- 60 A COLLECTION OF ETCHINGS, Edinburgh, 1803—3 vols., folio, contemporary blue morocco gilt, g.e. (badly rubbed) 3

CHARLES NICOLAS COCHIN THE YOUNGER

- 61 LE PORT DE LA ROCHELLE, after J. Vernet by C. N. Cochin and J. Ph. le Bas, 1767—*engraving, badly stained, with tears in the margins; and twelve other views of French ports after Vernet by the same engravers—(thirteen)* 13

JOHANN LUDWIG ABERLI

- 62 LA VILLE DE BERNE; and VUE DE LAUSANE—*prints coloured by hand, in good condition—(two)* 2

JOHANN LUDWIG GIESEL

- 63 A COLLECTION OF SMALL TOPOGRAPHICAL PRINTS, the majority in and around Dresden—*etchings coloured by hand, many signed and inscribed, almost all in good condition, with full margins—(thirty-two)* 32

JOHANN ELIAS RIDINGER

- 64 ANIMALS AND THEIR SPOORS (Abbildung der Jagtbaren Thiere) (Thienemann 162-185)—*etchings, the set of twenty-three plates and the title pages with margins, individually mounted, in good condition—(twenty-five)* 25

GABRIEL PERELLE

- 65 LE PALAIS ROYAL; and five other views of Paris, all published by N. Langlois—*engravings, good impressions, lightly foxed, individually mounted—(six)* 6

DORGEZ *

- 66 FÊTE DU SACRE ET COURONNEMENT DE LEURS MAJESTER IMPERIALES, after Le Coeur by Dorgez—*aquatint, lightly foxed*; views of Paris by J. J. Le Veau and others; and other French prints—(*fifteen*) 15

NICOLAS DE LARMESSIN

- 67 L'HIVER, after Watteau by de Larmessin; LE DESIR DE PLAIRE, after Pater by Surugue, 1743; LA REINE ANNONCANT . . . LA LIBERTE DE SON MARI, after Desfossés by Duclos—*engravings*; and LES VISITES, by P. L. Debucourt, 1800—*aquatint, slightly rubbed and foxed*—(*four*) 4

FRANCISCO GOYA Y LUCIENTES

- 68 DISPARTE DE BASTIA: OTRAS LEYES POR EL PUEBLO (L.D.222; T.H.268)—*etching with aquatint, Harris' third state, in good condition, but slightly foxed*

GIOVANNI BATTISTA PIRANESI

- 69 A SMALL COLLECTION OF PRINTS, including title pages for Il Campo Marzio dell' Antica, Roma, Descrizione e Disegno dell' Emissario del Lago Albano and Antichità d'Albano e di Castel Gandolfo, and architectural plans and elevations—*etchings, the majority slightly stained*—(*fifteen*) 15

LUIGI ROSSINI

- 70 ANTICHITÀ ROMANE: a collection of Roman Views variously dated 1819 to 1828—*etchings, the majority in good condition, with full margins—seventy-five plates, including the frontispiece*; two prints of the Forum Romanum; and forty-two other prints of Rome by various hands—(*one hundred and nineteen*) 119

THE PROPERTY OF A LADY

LUIGI ROSSINI

- 71 ANTICHITÀ ROMANE: an album of Roman Views variously dated 1819 to 1823—*etchings, the majority good early impressions, many slightly damp-stained—101 plates, including the frontispiece, large oblong folio, uncut, stitched in original paper covers (torn, folded at centre)*

VARIOUS PROPERTIES

FRAMED PRINTS

ALBRECHT DURER

- 72 KNIGHT, DEATH AND THE DEVIL (B.98, M., H.74)—*a fair impression, cut very close, a repair towards the top left corner, the top right corner made up, slightly foxed, otherwise in good condition*

ALBRECHT DURER

- 73 COAT-OF-ARMS WITH A LION AND A COCK (B.100, M., H.97)—*engravings, a fair impression, close trimmed, with some small repairs*

ALBRECHT DURER

- 74 THE SIEGE OF A FORTRESS (B.137, M., H.272)—*woodcut, a clear impression on paper with a Small Bear watermark (M.95), the borderline showing almost all round, but extensively damaged and repaired, especially along the bottom, with early additions in pen and brown ink of a tree stump and inscription 'papien. civitat. obsidia'*

DANIEL HOPFER

- 75 CLAUS STURTZ DEN BECHER, 1527 (B.8, 272, 87)—*etching, trimmed close and foxed*

JACQUES CALLOT

- 76 LA GRANDE FOIRE DE FLORENCE (M.624)—*etching, fourth state, with margins slightly foxed and creased, some minor damage, otherwise in good condition*

WENCESLAUS HOLLAR

- 77 DAVID AND GOLIATH, after Holbein—*etching*; four other small etchings after Holbein; and THE WINDMILL, after Rembrandt by F. Villares, 1758—*(six in two frames)*

REMBRANDT VAN RIJN

- 78 ABRAHAM AND ISAAC (B.34, H.214)—*etching, a fair impression of the second state, with narrow margins, foxed and stained*

REMBRANDT VAN RIJN

- 79 THE FLIGHT INTO EGYPT—a night piece (B.57, H.253)—*etching, fifth state, close trimmed, a repair lower right*

REMBRANDT VAN RIJN

- 80 THE TRIBUTE MONEY (B.68, H.124)—*etching, second state, with small margins, foxed*

REMBRANDT VAN RIJN

- 81 THE DEATH OF THE VIRGIN (B.99, H.161)—*etching, a fine impression of the third state with the more prominent scratches in the lower margin erased, cut within the platemark at the bottom, some brown ink touches on the head of the foreground figure, otherwise in good condition*

REMBRANDT VAN RIJN

- 82 STUDIES FROM THE NUDE (B.194, H.222)—*etching, third state, a late and weak impression, repaired and slightly foxed*

REMBRANDT VAN RIJN

- 83 THREE HEADS OF WOMEN, ONE ASLEEP (B.368, H.152)—*etching, severely stained*

ADRIAEN VAN OSTADE

- 84 THE INTERIOR OF A BARN (G.23)—*etching, a good impression, slightly stained*

CHARLES FRANCOIS GABRIEL LEVACHEZ

- 85 REVUE DU QUINTIDI, after Boilly by Levachez and Dupessis Bertaux—*coloured aquatint, in good condition*

CHARLES MELCHIOR DESCOURTIS

- 86 PORTRAIT OF FREDÉRIQUE SOPHIE WILHELMINE DE PRUSSE, PRINCESSE D'ORANGE ET DE NASSAU, after Tozelli by Descourtis and Hentzell—*engraving in colours, the margins cut, otherwise in good condition*

J. AUGUSTE L'EVEILLE

- 87 THE PEDLAR ON THE QUAYSIDE, after Borel, 1785—*coloured engraving, slightly stained*

BERNARD LEPICIE

- 88 LA MERE LABORIEUSE, after Chardin by Lépicié, 1740; LE NEGLIGÉ, after Chardin by Le Bas, 1741; LE GOUTÉ after E. Jeaurat by J. Baléchon; and LA NOURRICE QUI RAMERE L'INFANT, after Benard by Duflos—*engravings, slightly stained, otherwise in good condition; and two others—(six)* 6

JEAN DAULLE

- 89 LES AMUSEMENTS DE L'HIVER, after F. Boucher by J. Daullé; and L'ENFANCE, after Lancret by N. de Larmessin—*engravings, stained and slightly damaged—(two)* 2

FRANCISCO GOYA Y LUCIENTES

- 90 ESTO ES PEOR (L.D.156, T.H.157)—*etching with aquatint, apparently from the seventh edition of 1937, with margins*

JOHANN LUDWIG ABERLI

- 91 A VIEW TAKEN FROM THE CHATEAU DE THOUN—*etched outline and watercolour*

MODERN PRINTS

VARIOUS PROPERTIES

(Lots 92 to 170 are sold unframed)

EUGENE DELACROIX

- 92 JEUNE TIGRE JOUANT AVEC SA MÈRE (L.D.91)—*lithograph, fourth state, foxed*

HENRI FANTIN-LATOURE

- 93 PORTRAIT DE M. FANTIN À DIX-SEPT ANS (Hediard 104)—*lithograph, apparently an unrecorded state without lettering, slightly foxed*

HENRI FANTIN-LATOURE

- 94 PRELUDE DE LOHENGRIN (H.146)—*lithograph on Chine appliqué, foxed*

CHARLES FRANCOIS DAUBIGNY

- 95 L'AUTOMNE (L.D.71)—*etching, eighth state, slightly foxed; and two other etchings by Daubigny—(three)* 3

PAUL CESAR HELLEU

- 96 A GIRL SEATED BY A FIRE—*dry point, signed in pencil, very slightly foxed*

PAUL CESAR HELLEU

- 97 A YOUNG WOMAN SEATED AT A TABLE, SEEN FROM THE BACK—*dry-point, signed in pencil and inscribed 'pour Mr F. Seymour Haden', slightly foxed*

EUGENE BEJOT

- 98 LE PONT DE SULLY, PARIS—*etching, signed in pencil; and a group of prints of figure subjects by Antral, Champion, Hermine David, Delâtre, Drian, Kainze, Legrand, Moreau and others—(sixteen)* 16

THEOPHILE STEINLEN

- 99 L'ETE: CHAT SUR UNE BALUSTRADE (De Crauzat 292)—*lithograph printed in brown, yellow, black, green and orange, slightly foxed*

THEOPHILE STEINLEN

- 100 LE TRIOMPHE DE COEUR—*lithograph printed in black and red, with text on the reverse; two other lithographs by Steinlen; and two prints by Rassenfosse—(five)* 5

HENRI DE TOULOUSE-LAUTREC

- 101 LES VIEILLES HISTOIRES (L.D.18)—*lithograph in colours, third state with letters, slightly damaged*

ALPHONSE LEGROS

- 102 SOUVENIRS DES FUNAMBULES (Bliss 147)—*four etchings printed on one sheet, second state, from the collection of F. E. Bliss (Lugt 265), foxed and time stained; six others by Legros; six lithographs after Cotman; and seven other prints—(twenty)* 20

FELICIEN ROPS

- 103 LE CALVAIRE (Exsteens 942)—*aquatint in colours, the fifth state with the remarque of two musicians, numbered 12/30, with the stamp of Gustave Pellet (L.1191)*

JEAN FRANCOIS RAFFAELLI

- 104 PORTRAIT DE L'ARTISTE PAR LUI-MEME (L.D.7)—*drypoint, second state, printed in colours, signed in pencil and numbered 42 (from the edition of 100) with blindstamp of L'Estampe Originale*

ANDERS L. ZORN

- 105 GULLI II (Asplund 280)—*etching, third state, signed in pencil*

EGON SCHIELE

- 106 KAUERENDE, 1914—*drypoint with grey-green tone on cream paper, with full margins, stained, a few small tears in the margins*



THE PROPERTY OF A GENTLEMAN

This collection of prints comes from the first four issues of 'L'Estampe Originale', the publication inaugurated by Roger Marx in 1893. The edition was limited to 100 impressions, each signed by the artist and with the blind-stamp of 'L'Estampe Originale'

ALBERT BESNARD

- 107 LE SOUPER INTERROMPU—*lithograph, signed, nicks in the margins, time stained; and signed prints by Anquetin, Dillon, De Groux, Gignon and Willette—(six)* 6

Sold with the wrappers of the first four issues of 'L'Estampe Originale', and with the preface to the first issue by Roger Marx

FELIX BRACQUEMOND

- 108 VIVE LE TSAR!—*etching, signed, lightly foxed; and signed prints by Guérard and Roche—(three)* 3

PIERRE PUVIS DE CHAVANNES

- 109 NORMANDIE—*lithograph in brown, signed and numbered 86, lightly creased and foxed*

JULES CHERET

- 110 ALLEGORIE DU CIRQUE—*lithograph printed in red and light green, signed, the margins damaged at the edges, foxed*

MAURICE DENIS

- 111 LES AMANTS—*lithograph in colours, signed and numbered 85, with nicks in the margins and two pin pricks, time stained*

CHARLES DULAC

- 112 GROUP D'ARBRES DANS LE VENT—*lithograph in colours, signed and numbered 85, tears in the margins, lightly foxed; and signed prints by Prouve and Rivière—(four)* 4

HENRI FANTIN-LATOURE

- 113 HOMMAGE À WAGNER—*lithograph, signed with initials and numbered 85, time stained*

HENRI GABRIEL IBELS

- 114 AU CIRQUE—*lithograph in colours, numbered 85, lightly creased and foxed*

MAXIME EMILE LOUIS MAUFRA

- 115 PAYSAGE—*lithograph in colours, signed and numbered 85, creased, and torn in the margins, time stained*

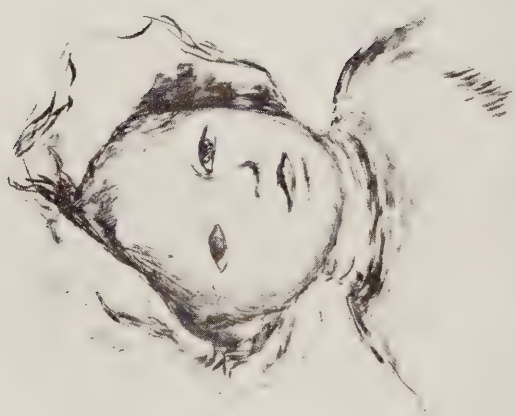
CHARLES MAURIN

- 116 HOMME AU CHAPEAU MELON—*etching and aquatint, signed and numbered 85; and signed prints by Guilloux, Rachou and Ranson—(four)* 4

JEAN FRANCOIS RAFFAELLI

- 117 PORTRAIT DE L'ARTISTE PAR LUI-MEME (L.D.7)—*drypoint, second state, printed in colours, signed in pencil and numbered 85, slight damage to the edges of the margins*





Person 86.

ODILON REDON

- 118 CELLULE AURICULAIRE (Mellerio 126)—*lithograph, a fine impression, signed with initials and numbered 85, with small nicks in the margins, foxed*

See Illustration

PIERRE AUGUSTE RENOIR

- 119 PIERRE RENOIR, DE FACE (L.D.27)—*lithograph in brown, signed and numbered 86, several creases and a few tears in the margins, foxed*

See Illustration

AUGUSTE RODIN

- 120 HENRI BECQUE (L.D.9)—*drypoint, second state, signed with initials and numbered 85, lightly foxed*

FELICIEN ROPS

- 121 MATER DOLOROSA (Exsteens 286)—*etching and drypoint, second state, signed with initials and numbered 86, nicks in the margins*

KER XAVIER ROUSSEL

- 122 DEUX FEMMES ET UN CHIEN EN PROMENADE—*lithograph in colours, slightly creased, foxed and time stained*

PAUL SERUSIER

- 123 PAYSAN DANS UN CHAMP EN HIVER—*lithograph printed in brown and green on yellow paper, signed and numbered 85, very lightly creased and foxed*

HENRI DE TOULOUSE-LAUTREC

- 124 COUVERTURE DE 'L'ESTAMPE ORIGINALE', 1893 (L.D.17)—*lithograph in colours, signed in pencil and numbered 85, the centre fold rather dirty, lightly creased and foxed, a few nicks in the margins*

See Illustration

FELIX VALLOTTON

- 125 LA MANIFESTATION—*woodcut, signed and numbered 85*

EDOUARD VUILLARD

- 126 LA SIESTE, OU LA CONVALESCENCE (R.-M.2)—*lithograph printed in black and olive-green, second state, signed with initials and numbered 85, lightly creased and foxed*

The artist's first colour lithograph

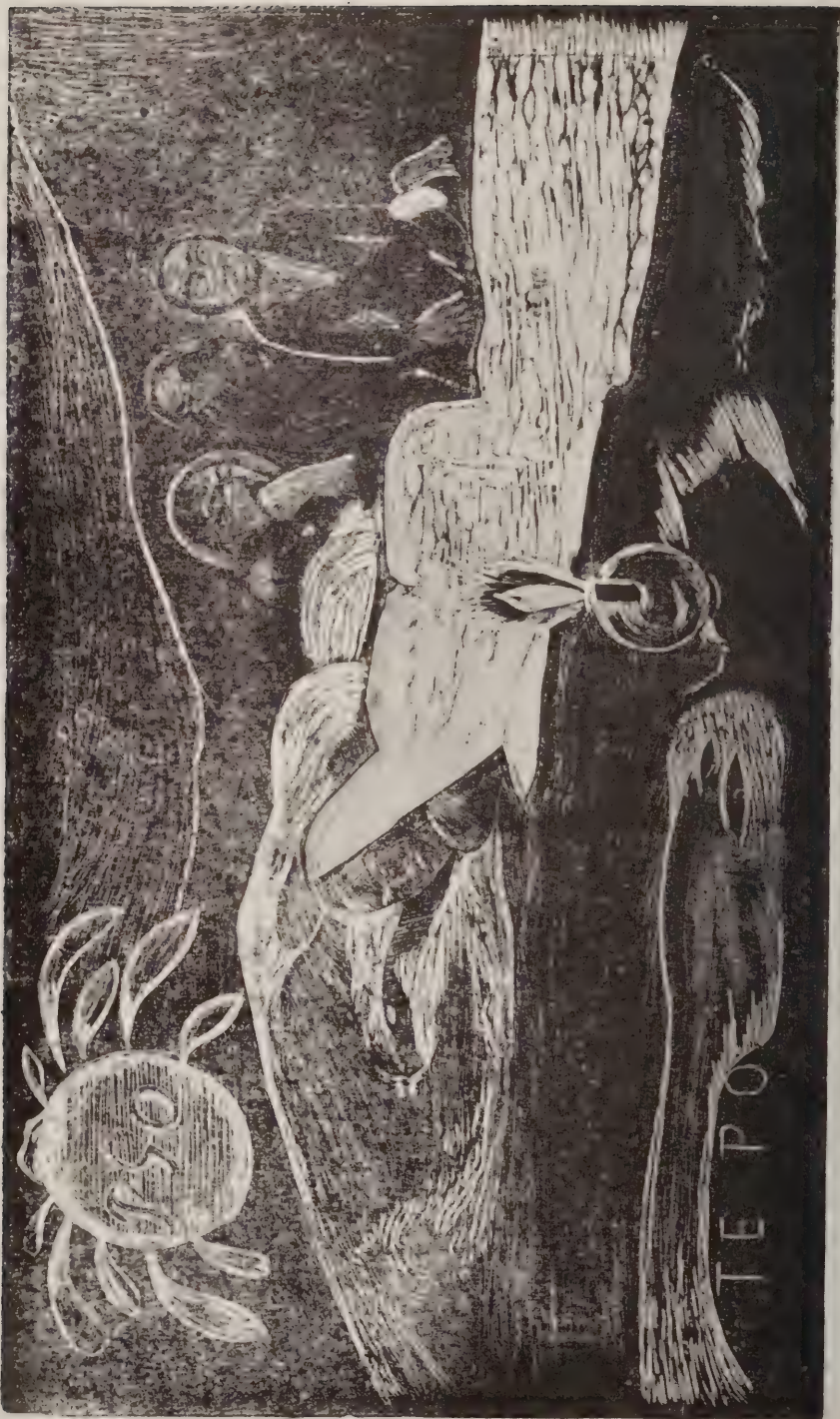
See Illustration facing page 27

JAMES ABBOTT McNEILL WHISTLER

- 127 THE DRAPED FIGURE SEATED (Way 46)—*lithograph on Japan paper, signed with the butterfly and numbered 86, with two almost parallel creases above the head of the figure*

See Illustration facing page 28





TEPOE

The Property of

A NORWEGIAN COLLECTOR

PAUL GAUGUIN

- 128 TE Po: *La grande Nuit* (Guérin 15)—woodcut, the third state printed by Roy in black, orange and yellow on thick Japan paper with $\frac{1}{2}$ in. margins or more, in almost perfect condition

See Illustration

VARIOUS PROPERTIES

PAUL CEZANNE

- 129 PORTRAIT DE L'ARTISTE (Johnson 31)—*lithograph, slightly time stained*

For the third (unpublished) volume of Vollard's *L'Album des Peintres-Graveurs*

PIERRE AUGUSTE RENOIR

- 130 BUSTE DE FEMMES—*etching and soft ground etching*
Not recorded by Delteil

JACQUES VILLON

- 131 THE BRIDE, 1934, after Marcel Duchamp (Auberty & Perussaux add. 538A)—*etching and aquatint printed in colours, signed in pencil by Duchamp and signed and numbered by Villon*

From the edition of 200 printed by the Museum of Modern Art, New York, in 1950

JACQUES VILLON

- 132 MATER, 1949—*etching, signed in pencil and numbered 70/108, with the blind-stamp of the Société des Peintres-Graveurs Français (L. Supp. 1195a)*

PIERRE AUGUSTE RENOIR

- 133 MATERNITÉ—*etching and aquatint, on Japan paper*
Not recorded by Delteil

HENRI MATISSE

- 134 TÊTE DE FEMME—*lithograph on Chine appliqué, from Pierres Levées, 1948, signed in pencil, the signature slightly smudged, laid down on board*

MAURICE DE VLAMINCK

- 135 LE PRINTEMPS—*lithograph, second state, on Japan paper, signed in pencil and numbered 19/50, with the Frapier state mark (L. Supp. 2921d)*

JOAN MIRO

- 136 CHEMIN DE RONDE II—*etching and aquatint printed in six colours, signed in pencil and numbered 13/50, in perfect condition*

JOAN MIRO

- 137 CHEMIN DE RONDE III—*etching and aquatint printed in seven colours, signed in pencil and numbered 17/50, in perfect condition*

GEORGES BRAQUE (AFTER)

- 138 VIADUC—*aquatint printed in colours on Japon nacré, signed in pencil and numbered 45/50*

LOUIS CORINTH

- 138A THE FALL OF MAN; and five other episodes from Genesis—*etchings, signed—(six)*

ARMAND GUILLAUMIN

- 139 LES MEULES—*lithograph printed in colours, trial proof*

JAN LEBENSTEIN

- 140 FEMMES NUES—*aquatints in colour, signed and dated '66 in pencil, and numbered 72/80 or 73/80—(three)* 3

GEORGES ROUAULT

- 141 PORTRAIT DE VON HINDENBURG: the third version (Johnson 130)—*lithograph, signed and inscribed 'Hindenburg—2^e tirage—1933' in pencil*

GEORGES ROUAULT

- 142 DRAGON VOLANT—*etching and aquatint, from Reincarnations du Père Ubu, on paper watermarked 'Ambroise Vollard'*

EMILE BERNARD

- 143 TWO FIGURES IN RENAISSANCE DRESS—*lithograph, with stamped signature, numbered 14/200 in pencil; and prints by or after Forain, Maillol, Grandgerard and Carbonati—(seven)* 7

ANDRE MASSON

- 144 BAIGNEUSES—*lithograph printed in green, signed in pencil and numbered 4/20*

VASSILY KANDINSKY

- 145 FARBHOLZSCHNITT FÜR XXe SIÈCLE—woodcut printed in red and blue

See the Catalogue of *Kandinsky Exhibition*, Munich, 1966, No. 158

KARL SCHMIDT-ROTTLUF

- 146 KOPF MIT PFEIFE (Schapire 235)—woodcut, signed in pencil

KAREL APPEL

- 147 BOY BLUE—lithograph printed in blue and black, signed and numbered 6/25

KAREL APPEL

- 148 ABSTRACTION—lithograph printed in blue, red, grey, black and yellow, signed and dated '58

RUFINO TAMAYO

- 149 COYOTE—lithograph printed in black, yellow, purple and grey, signed in pencil and numbered 69/100

Published about 1950

Reproduced by Dr. Wolf Stubbe, *Graphic Arts of the 20th Century*, New York, 1962, p. 300, where it is incorrectly titled and dated 'Wolf and Moon, 1955'

JAMES ABBOTT McNEILL WHISTLER

- 150 BILLINGSGATE (K.47)—etching, seventh state, laid down, glue stains on the margins

JAMES ABBOTT McNEILL WHISTLER

- 151 BIBI LALOUETTE (K.50)—*etching, second state*

JAMES ABBOTT McNEILL WHISTLER

- 152 FULHAM (K.182)—*etching, second state, laid down*

JAMES ABBOTT McNEILL WHISTLER

- 153 GANTS DE SUÈDE (Way 26)—*lithograph, from the 'Studio'*

JAMES ABBOTT McNEILL WHISTLER

- 154 THE LONG GALLERY, LOUVRE (Way 52)—*lithograph, from the 'Studio', with stamp*

JAMES ABBOTT McNEILL WHISTLER

- 155 LA ROBE ROUGE (Way 68)—*lithograph, from the 'Studio', with stamp*

JAMES ABBOTT McNEILL WHISTLER

- 156 LITTLE EVELYN (Way 110)—*lithograph from the 'Art Journal' stamped March, 1896*

WALTER RICHARD SICKERT, A.R.A.

- 157 NOCTES AMBROSIANAE—*etching, printed on brown paper, signed and inscribed in ink, laid down, stained*

WALTER RICHARD SICKERT, A.R.A.

- 158 CAFÉ MARINE, DIEPPE—*etching, printed on buff paper, laid down*

WALTER RICHARD SICKERT, A.R.A.

- 159 CHILDREN PLAYING IN A PARK, 1920—*etching, inscribed 'Robert Rook—R. Sickert', a few creases and slight tears, foxed and time stained*

WALTER RICHARD SICKERT, A.R.A.

- 160 YOU'D BE SURPRISED, 1929—*etching, inscribed 'Robert Rook from R. Sickert', creased in the upper margin, some surface dirt*

WALTER RICHARD SICKERT, A.R.A.

- 161 CHEERIO, 1929—*etching, signed and dedicated to Robert Rook, a small tear within the platemark lower left, foxed*

SIR FRANK BRANGWYN, R.A.

- 162 CERTIFICATE OF THE SHIPPING FEDERATION (Gaunt 83)—*etching, second state; and twelve others—(thirteen)*

STANLEY WILLIAM HAYTER

- 163 UNSTABLE WOMAN—*mixed techniques, printed in five colours, signed, dated '47, and numbered 2/50, waterstained and creased*

GRAHAM SUTHERLAND, O.M.

- 164 THE MEADOW CHAPEL (Walker 29)—*etching, signed in pencil*

PABLO PICASSO (AFTER)

- 165 LA COLOMBE AU SOLEIL—*lithograph in colours, poster before letters, signed in pencil and numbered 48/100*

This design was used for the poster for the World Congress for Peace and Disarmament, 1962

PABLO PICASSO

- 166 COLOMBE VOLANT (Mourlot 214, Bloch 712)—*lithograph in colours, slightly time-stained at the edges*

PABLO PICASSO

- 167 L'ECUYÈRE (M.333, B.999)—*lithograph, signed in pencil and numbered 116/200*

PABLO PICASSO

- 168 LES FOOTBALLEURS (M.356, B.1019)—*lithograph in colours, signed in pencil and numbered 128/200, slightly time-stained at the edges*





PABLO PICASSO

- 169 NOTRE DAME DE VIE (B.1230)—*lino-cut, signed in pencil and numbered 72/150*

From the de luxe edition of Hélène Parmelin, *Secrets d'alcove d'un Atelier*, Vol. III, Paris, Editions Cercle d'Art, 1966

PABLO PICASSO

- 170 CARNAVAL 1967 (CLOWN ET DANSEURS) (B.1242)—*lino-cut printed in brown and beige, signed in pencil and inscribed H.C. (hors commerce)*

FRAMED PRINTS

*The Property of
H. C. OLRIK
of Copenhagen*

PABLO PICASSO

- 171 LES PAUVRES (Geiser 4, B.3)—*etching, one of the 250 impressions on Velin van Gelder published by Vollard, 3in. margins all round, slightly time-stained, especially at the mount opening*

See Illustration

PABLO PICASSO

- 172 LES TROIS FEMMES (G.68, B.53)—*etching, on Japan paper, signed in red crayon, one of 103 impressions, some printed on Japan and some on Arches paper, in good condition*

See Illustration

PABLO PICASSO

- 173 BACCHANALE AU HIBOU (B.938)—*lino-cut, signed and numbered 39/50, a few slight scratches*

See Illustration facing page 38

The Property of
AUBREY BARING, ESQ.

PABLO PICASSO

- 174 DEUX FEMMES NUES DANS UN ARBRE (G.204, B.234)—*etching, signed in pencil and numbered 22/100, slightly foxed*

VARIOUS PROPERTIES

PABLO PICASSO

- 175 LA PLONGEUSE (G.277, B.1322)—*etching and coloured paper collage, signed in pencil*

One of a small number of impressions printed by the artist and distributed personally to his friends. The collage in each case is different, making each print unique

See Illustration

PABLO PICASSO

- 176 FRANÇOISE (M.46, B.402)—*lithograph, signed in pencil and numbered 33/50*

See Illustration facing page 41



7-27-20



PABLO PICASSO (AFTER)

- 177 JACQUELINE—2.4.63, I—*pochoir in colours printed on linen, numbered 32/400; and a Picasso poster—(two)* 2

HENRI MATISSE

- 178 SELF-PORTRAIT IN PROFILE TO THE RIGHT—*lithograph on pale grey paper, signed in pencil and numbered II/X*

MARC CHAGALL

- 179 LE MIROIR (Mourlot 410)—*lithograph in colours, from Derriere le Miroir*

OTTO MULLER

- 180 TWO NUDES IN A LANDSCAPE—*lithograph, signed with initials in pencil*

MASSIMO CAMPIGLI

- 181 PRIMITIVE FIGURES—*lithograph in four colours, signed and dated 62 in pencil, and numbered 75/125*

KAREL APPEL

- 182 GALAXY—*lithograph in five colours, signed in pencil and inscribed 'Epr. d'artiste', with the blind-stamp of L'Oeuvre Gravée*

PAUL-CESAR HELLEU

- 183 PORTRAIT OF A LADY OF FASHION—*drypoint printed in three colours, signed in pencil, slightly foxed, with a 6in. repaired tear*

GEORGES BRAQUE

- 184 OISEAU ET LUNE SUR FOND NOIR (H.XXXI)—*woodcut on Japan paper, signed in pencil and numbered 5/20*

From *Le Tir à l'Arc*, 1960

GEORGES BRAQUE

- 185 FLEURS (Mourlot 88)—*lithograph in grey on Japan paper, signed in pencil and numbered 5/20*

From *Le Tir à l'Arc*, 1960

JOAN MIRO

- 186 FUSEE—*etching in colours on Japan paper, signed in pencil and numbered VII/XV*

From *Fusées*, 1959

JEAN LOUIS FORAIN

- 187 RUE LAFFITE—*lithograph, signed in black chalk and numbered 37, with the blind-stamp of Belpond & Cie*

SALVADOR DALI

- 188 ARGUS—*etching on Japon nacré, signed and dated 1963, and inscribed H.C. (hors commerce)*

SALVADOR DALI

- 189 LA VOIE LACTÉE—*etching in three colours on Arches paper, signed and dated 1964, and numbered 78/150*

SALVADOR DALI

- 190 JUPITER TENANT LA FOUDRE—*etching in two colours on Arches paper, signed and dated 1964, and numbered 79/150*

SALVADOR DALI

- 191 NEPTUNE—*etching in two colours on Arches paper, signed and dated 1965, and numbered 75/150*

LOUIS CHERET

- 192 LA LOÏE FULLER (Les Maîtres de l’Affiche 73)—*lithograph in colours, with vertical and horizontal fold marks*

ALPHONSE MUCHA

- 193 ROSE, IRIS, CARNATION, LILY—*lithograph in colours, in the form of a small screen, published in Paris, 1897*

See Jiri Mucha, *Alphonse Mucha*, 1966, pl. 98

ALPHONSE MUCHA

- 194 TWO GIRLS IN PROFILE—*lithographs in colours, signed and dated '99 in the plate, slightly stained—a pair*

GEORGE BRAQUE (AFTER)

- 195 GRAND OISEAU BLEU—*lithograph in colours, signed in pencil and numbered 76/95*

THEOPHILE STEINLEN

- 196 RETURNED FROM THE FRONT—*lithograph on yellow ground, signed in black chalk and numbered 30/100, with a remarque lower left, slightly foxed*

HENRI FANTIN-LATOIR

- 197 FRONTISPICE: LE GENIE DE LA MUSIQUE (Hediard 35)—*lithograph, second state, signed in pencil and inscribed 'A Madame Edwards'*

AUGUSTE LEPERE

- 198 LA PORTE ST. DENIS; RUE DE LA MONTAGNE, STE. GENEVIEVE; QUAI DE LA GARE, PARIS; and L'ARRIVEE DES LEGUMES, AMIENS—*etchings, all signed—(four)* 4

MARIUS ALEXANDRE JACQUES BAUER

- 199 FESTIVAL DAY ON THE GANGES; A STREET IN DAMASCUS; and CORONATION OF THE CZAR—*drypoints, signed—(three)* 3

The Property of
BOULESTIN RESTAURANT
(Sold by Order of the Directors)

HENRI DE TOULOUSE-LAUTREC

- 200 DIVAN JAPONAIS (L.D.341, A.11)—*lithograph in colours, only state, damaged, creased and time-stained*



The Property of

ALARIK BOMAN
of Stockholm

EDVARD MUNCH

- 201 EVA MUDOCCI (Schiefler 212)—lithograph, first state before the additional work below the brooch, printed on thin buff Japan paper, signed 'E Munch' in pencil lower right, with wide margins, a very small area of damage just outside the printed surface upper right, otherwise in good condition, rare

See Illustration

VARIOUS PROPERTIES

JAMES ABBOTT McNEILL WHISTLER

- 202 BILLINGSGATE (K.47)—*etching, seventh state, severely foxed and stained*

JAMES ABBOTT McNEILL WHISTLER

- 203 THE ADAM AND EVE (K.175)—*etching, second state, slightly foxed*

JAMES ABBOTT McNEILL WHISTLER

- 204 THE ADAM AND EVE (K.175)—*etchings, second state, on Japan paper, time-stained*

JAMES ABBOTT McNEILL WHISTLER

- 205 THE LITTLE PUTNEY (K.180)—*etching, third state, on Japan paper, time-stained*

WALTER GREAVES

- 206 THE ENTRANCE TO CREMORNE GARDENS; and four others—*etchings, two dated 1871 in the plate, foxed and stained—(five)* 5

SIR FRANCIS SEYMOUR HADEN

- 207 CATTLE WATERING—*etching and drypoint, signed in pencil, and signed and dated 1881 in the plate; and prints by Alfred East and Sir D. Y. Cameron—(three)* 3

AUGUSTUS JOHN, O.M., R.A.

- 208 A GIRL'S HEAD—C. 'ARDOR' (C.D.58)—*etching, signed in pencil, one of the edition of 25, some wormholes bottom right of the full margins*

EDWARD GORDON CRAIG

- 209 HOMAGE À JACQUES CALLOT—*woodcut, on thin Japan paper, signed with the initials in pencil, dated 1921 and inscribed 'only 150 copies printed-copy 37'*

WALTER RICHARD SICKERT, A.R.A.

- 210 THE LION OF SAINT MARK—*etching*

SIR DAVID YOUNG CAMERON

- 211 THE LITTLE DEVIL OF FLORENCE—*drypoint, signed; and A MOUNTAIN LANDSCAPE—etching signed—(two)* 2

JULIAN TREVELYAN

- 212 BOLTON, MILL WORKERS—*etching in black and green, signed in pencil, inscribed and numbered 21/30*

ROBERT COLQUHOUN

- 213 TWO MEN WITH A HORSE—*lithograph in four colours, signed in pencil, slightly foxed; and LANDSCAPE, by Alan Renolds—lithograph in five colours, signed and dated '52 in pencil, and numbered 41/50—(two)* 2

BOOKS

PABLO PICASSO

- 214 LE SIEGE DE JERUSALEM, by Max Jacob, Paris, Kahnweiler, 1914—*a book containing three original drypoints by Picasso: Femme nue (Geiser 35, Bloch 25); Nature morte au crane (G.36, B.26); and Femme (G.37, B.27)—printed on antique Japan paper, no. 7 from the edition of 100, signed in violet chalk by Max Jacob and Picasso on the colophon*

ANDRE DUNOYER DE SEGONZAC

- 215 L'OEUVRE GRAVÉ DE DUNOYER DE SEGONZAC, by Claude Roger-Marx, Paris, 1937, number 45 of an edition of 100, containing three original etchings by Segonzac: LA MAISON DU PAYSAN, LE GRAND PEUPLIER and SUZANNE—*each initialled in pencil by the artist—some foxing, in original wrappers*
- 216 LES MAITRES DE L'AFFICHE, Paris, L'Imprimerie Chaix, 1896-1900, preface by Roger-Marx, containing 255 colour plates (*one missing*)—*5 vols., folio, original printed cloth binding designed by Paul Berthon (rubbed, joints cracked)*
- 217 FERNAND LEGER ET LE NOUVEL ESPACE, by Douglas Cooper, Geneva, Editions des Trois Collines, 1949—*inscribed in ball-point pen on the title page "A Virginia F. Leger"*
 Sold with an A.L.S. addressed to Monsieur Belern, introducing Virginia Broomfield and asking him to help her find a job
- 218 LA FIGURE DANS L'OEUVRE DE LEGER, Paris, Louis Carré, 1952; exhibition catalogue with essays by A. Maurois and F. Leger—*inscribed in ink on the frontispiece 'A Virginia très cordialement F. Leger'*



PRICE LIST

3rd December, 1968.

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17	22	55	Beranadi	67	40	100	Proute
18	60	151	L'Arte Antica	68	120	302	Perls
19	65	163	London Graphic	69	28	70	Buzzanca
20	50	126	L'Arte Antica	70	240	604	Handler
21	300	756	L'Arte Antica	71	400	1008	Handler
22	200	504	L'Arte Antica	72	1100	2772	Laube
23	70	176	Beranadi	73	75	189	London Graphic
24	25	63	Maltzhan	74	200	504	L'Arte Antica
25	20	50	Sandon	75	20	50	Mendez
26	6	15	Antschell	76	120	302	London Graphic
27	W I T H D R A W N			77	6	15	Sanders
28	W I T H D R A W N			78	220	554	Drescher
29	W I T H D R A W N			79	140	352	Armstrong
30	30	75	Craddock & Barnard	80	160	408	Armstrong
31	60	151	Von der Becke	81	350	882	Armstrong
32	20	50	Sandon	82	20	50	Abbott
33	32	80	Sandon	83	28	70	Perls
34	15	37	Craddock & Barnard	84	32	80	London Graphic
35	10	25	Kennedy	85	10	25	Colnaghi
36	25	63	London Graphic	86	35	88	Sandon
37	38	95	Mendez	87	32	80	Koblitz
38	28	70	Sandon	88	50	126	Von der Becke
39	100	252	Armstrong	89	18	45	Von der Becke
40	7	17	Bamert	90	12	30	Levy
41	15	37	Mendez	91	60	151	Drescher
42	120	302	Drescher	92	65	163	Weston
43	25	63	London Graphic	93	45	113	Agnew
44	160	408	Armstrong	94	2	5	Colnaghi
45	35	88	Sandon	95	15	37	Mischell
46	75	189	Armstrong	96	26	65	London Graphic
47	150	378	Drescher	97	50	126	Lumley-Cazalet
48	1800	4536	L'Arte Antica	98	35	88	Guichard
49	3200	8064	M. Tillman	99	160	408	London Graphic

Lot	Gns.		Buyers Name	Lot	Gns.	\$	Buyers Name
100	15	37	Solomon	159	35	88	Sanders
101	30	75	Solomon	160	18	45	Sanders
102	30	75	Guichard	161	30	75	Sanders
103	28	70	Beranadi	162	45	113	Abbott
104	32	80	London Graphic	163	32	80	London Graphic
105	12	30	Buzzanca	164	95	239	Sanders
106	240	604	London Graphic	165	50	126	Hecht
107	30	75	Guichard	166	45	113	Beranadi
108	22	55	Buzzanca	167	170	428	London Graphic
109	130	327	London Graphic	168	140	352	Harewood
110	18	45	Broone	169	180	453	Armstrong
111	70	176	London Graphic	170	160	408	Rothman
112	18	45	Cripps	171	600	1512	Rogers
113	14	35	Andrews	172	700	1764	London Graphic
114	30	75	Rosenthal	173	420	1058	London Graphic
115	18	45	Proute	174	400	1008	Leicester Gall.
116	110	277	Deutsch	175	380	957	Hecht
117	45	113	London Graphic	176	550	1386	Armstrong
118	520	1310	London Graphic	177	6	15	Bigham
119	600	1512	London Graphic	178	W I T H D R A W N		
120	65	163	Lewis	179	10	25	Buzzanca
121	14	35	Berandi	180	30	75	Houswedell
122	90	226	London Graphic	181	35	88	Allen
123	55	138	London Graphic	182	20	50	Haynes
124	1700	4284	London Graphic	183	30	75	Windlesham
125	50	126	Rosenthal	184	32	80	Lewis
126	420	1058	Redfern	185	35	88	Pears
127	170	428	Agnew	186	60	151	London Graphic
128	1200	3044	Mendez	187	90	226	Mischell
129	80	201	Reed	188	70	176	Bailey
130	10	127	Jones	189	50	126	London Graphic
131	60	113	Hecht	190	50	126	London Graphic
132	50	1	Beranadi	191	80	201	Handler
133	30		Jones	192	65	163	Stone
134	80		Beranadi	193	35	88	Colnaghi
135	95	2	Craddock & Barnard	194	38	95	Stone
136	160	254	Krantz	195	100	252	James
137	110	277	Perls	196	14	35	Went
138	130	327	Wheldon	197	16	40	Buzzanca
138A	130	327	Houswedell	198	28	70	Lewis
139	70	176	Rothman	199	12	30	Guichard
140	5	12	Yerby	200	180	453	London Graphic
141	45	113	Leicester Gall.	201	4800	12096	Craddock & Barnard
142	30	75	Beranadi	202	22	55	Burkie
143	20	50	Beranadi	203	85	214	Mendez
144	18	45	Solomon	204	100	252	Weston
145	55	138	Lasko	205	80	201	Agnew
146	55	138	Craddock & Barnard	206	38	95	Craddock & Barnard
147	15	37	S.J. Allen	207	20	50	Sanders
148	15	37	S.J. Allen	208	35	88	Sanders
149	50	151	Perls	209	20	50	Cleaver
150	25	63	Wheldon	210	28	70	Colnaghi
151	140	352	Sanders	211	15	37	J. Lumley
152	W I T H D R A W N			212	10	25	London Graphic
153	12	30	Sanders	213	8	20	Kennedy
154	25	63	Morhange	214	1000	2520	Armstrong
155	12	50	Craddock & Barnard	215	70	176	Armstrong
156	50	50	Lumley-Cazalet	216	260	655	Stone
157	100		Sanders	217	6	15	Beranadi
158	32	80	Agnew	218	5	12	Beranadi

TOTAL : £36,768.1.0. \$88,243.00

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